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BENSON & HEDGES BLUES
PUBLIC RELATIONS

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TOTAL NATIONAL MEDIA IMPRESSIONS BY YEAR

	<u>PRINT</u>	<u>ELECTRONIC</u>
1988 (3 MARKETS)	9 MILLION	23 MILLION
1989 (3 MARKETS)	15 MILLION	35 MILLION
1990 (5 MARKETS)	90 MILLION (HIGH FIGURE DUE TO THE MSG CONCERT)	50 MILLION

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**FACTORS CONTRIBUTING TO THE SUCCESS OF THE
CAMPAIGN:**

- 0 CAPITALIZING ON THE OVERALL RESURGENCE OF THE
BLUES AND ITS RELATIONSHIP TO TODAY'S MUSIC.**
- 0 TIMING AND POSITIONING BENSON & HEDGES BLUES
AS THE FIRST MAJOR SPONSOR OF THIS GENRE OF
MUSIC.**
- 0 CREATING UNIQUE PUBLICITY OPPORTUNITIES
INCLUDING SHELTER PERFORMANCES, SPECIAL
PHOTOS AND JAM SESSIONS.**
- 0 UTILIZING PRESS KICK-OFFS TO ADVANCE THE
FESTIVALS.**
- 0 CREATION AND DEVELOPMENT OF INFORMATIVE, WELL
WRITTEN PRESS MATERIALS.**
- 0 TIE-IN WITH CHARITY.**
- 0 ADVANCE PLANNING FOR PLACEMENTS IN LONG-LEAD
PUBLICATIONS.**
- 0 COLLABORATIVE EFFORTS OF THE EVENT GROUP, PR
AFFILIATE SYSTEM AND NATIONAL AGENCY.**

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1991 PUBLIC RELATIONS PLAN

I. OBJECTIVES

- O BUILD BRAND AWARENESS NATIONALLY AND LOCALLY THROUGH POSITIVE AND SUPPORTIVE MEDIA COVERAGE OF THE 1991 BENSON & HEDGES BLUES PROGRAM.**
- O MAKE BENSON & HEDGES SYNONYMOUS WITH THE BLUES AND POSITION THE BRAND AS THE LARGEST AND MOST PROMINENT SPONSOR OF THE MUSICAL GENRE.**
- O INCREASE NATIONAL PROGRAM AND BRAND AWARENESS THROUGH OUT-OF-MARKET PUBLICITY.**

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II. STRATEGIES

- 0 TARGET LONG LEAD MEDIA FOR BENSON & HEDGES BLUES STORIES TO BREAK IN ADVANCE OF SPRING AND FALL FESTIVAL DATES.

EXAMPLE: NEW "WOMEN IN THE BLUES" (BARTON, BALL AND STREHLI)

MEDIA: MIRABELLA, GLAMOUR, VOGUE, ELLE, ETC.

- 0 ORGANIZE MEDIA DAYS WITH PROGRAM HEADLINERS IN LOS ANGELES AND NEW YORK.

EXAMPLE: PROFILE OF BENSON & HEDGES BLUES HEADLINER, B.B. KING

MEDIA: IN FLIGHT PUBLICATIONS, JET, ESSENCE, PEOPLE

- 0 ENHANCE BOTH NATIONAL AND IN-MARKET MEDIA OPPORTUNITIES ASSOCIATED WITH LOS ANGELES AND NEW YORK PRESS CONFERENCE.

EXAMPLE: SERVICE SPECIAL PHOTO OF HEADLINER/OTHER CELEBRITIES AT PRESS CONFERENCE IN LOS ANGELES TO NATIONAL ENTERTAINMENT PUBLICATIONS

MEDIA: PEOPLE, "STAR TRACKS", US, "FACES AND PLACES", ROLLING STONE, "RANDOM NOTES"

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- 0 KEEP BENSON & HEDGES BLUES TOP-OF-MIND DURING THE ENTIRE NEW YORK FESTIVAL WEEK.

EXAMPLE: BENSON & HEDGES BLUES CONCERTS - THE PLACE TO BE TO ENJOY THE BEST IN BLUES.

PLACE CELEBRITY NEWS ITEMS WITH NEW YORK DAILY "GOSSIP" COLUMNS.

MEDIA: NEW YORK TIMES "CHRONICLE", NEW YORK POST "PAGE SIX", ETC.

- 0 DEVELOP NEW STORY CONCEPTS THAT FURTHER ENHANCE BENSON & HEDGES BLUES' RECOGNITION AS THE BLUES PREMIERE SERIES.

EXAMPLE: WHO WILL CARRY ON THE BLUES TRADITION ESTABLISHED BY LEGENDS DIXON AND HOOKER? BENSON & HEDGES BLUES PERFORMERS - JOHN CAMPBELL, BOBBY RADCLIFF, ANSON FUNDERBURGH AND LOU ANN BARTON.

MEDIA: ROLLING STONE, CREEM, TIME, ESQUIRE, ETC.

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- 0 UTILIZE CHARITY SPOKESPEOPLE TO SPEAK ON BEHALF OF BENSON & HEDGES BLUES.
EXAMPLE: DELTA BLUES MUSEUM, LOCATED IN THE BIRTHPLACE OF THE BLUES, IS COMMITTED TO PRESERVING THE HERITAGE OF THE BLUES. SID GRAVES DISCUSSES THE MUSEUM'S HISTORY AND ITS RELATIONSHIP WITH BENSON & HEDGES BLUES.
MEDIA: NEW YORK TIMES MAGAZINE, SPIN, ETC.

- 0 ENCOURAGE NATIONAL AND LOCAL NEW YORK MUSIC CRITICS TO ATTEND AND REVIEW A BROADER SPECTRUM OF BENSON & HEDGES BLUES EVENTS.

2040567498

PLAYBOY

vol. 37, no. 11—november 1990

CONTENTS FOR THE MEN'S ENTERTAINMENT MAGAZINE

PLAYBOY AFTER HOURS

SPOTLIGHT



Irma Thomas.

This year, the annual Benson & Hedges Blues Festival, with stops in Los Angeles, Atlanta, Dallas, Chicago and New York, is hosting special evenings featuring the women of the blues. Blues legend **Irma Thomas** headlines the B.&H. show in Chicago on October 12 and in New York on October 19.

Thomas has a right to sing the blues. She was a 17-year-old single mom and nightclub waitress more than 30 years ago when the club's band first called her up to croon, launching her long career. But of all the blues classics she has since recorded—the original *Time Is on My Side*, *It's Raining* and *You Can Have My Husband, but Please Don't Mess with My Man*—only 1964's *Wish Someone Would Care* broke onto the *Billboard* charts. Ironically, the blues-based British invasion came along right after that, and "I've had no major records since," Thomas told us.

Is she blue? Apparently, only in song. "I get great press and great gigs," grins the 49-year-old soul queen. "I make a living, and the LPs I cut for Rounder have the songs I want to sing. To me, the blues is a state of mind—it's letting your *feelings* out the most honest way you can."

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JOHN LEE HOOKER, WHOSE BOOGIE BLUES HOOKED A GENERATION, IS LIONIZED BY HIS ROCK ADMIRERS

SONG

Reclined in his La-Z-Boy and tubing with *The Flintstones*, a favorite show dished up by the satellite receiver in his California backyard, John Lee Hooker sure doesn't look like he's got the blues. But Hooker's got 'em bad. And that, of course, is good. "The blues is the only music," Hooker says with a low growl. "Everything else they's doing—rock 'n' roll, pop—it all comes from there. Some-

thin' 'bout a woman. Somethin' 'bout a man. Somethin' 'bout a man and a woman. That's the blues. I don't try to figure it out too much though. Just is."

Hooker is something of an elemental force himself. At 71, he has become the grand old man of a music tradition he inherited growing up in the Mississippi Delta town of Clarksdale. Now enjoying an old-age roll, he won his first ever Grammy

this year for a duet with Bonnie Raitt, one of several blues disciples who appeared on *The Healer*, his first LP in a decade. He rumbles through the sound track of *The Hot Spot*, the steamy new melodrama directed by Dennis Hopper. And last week he was honored at the Benson & Hedges Blues festival in Manhattan by an all-star cast of boosters including Joe Cocker, Raitt, Johnny Winter, Gregg Allman and

"I like the small clubs, kind of dirty. That's where I come from, that's my roots," says Hooker.



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SONG

others who point to Hooker as the source of much of their own style and substance.

Among the musicians who paid fitting tribute by raising money for a pet project—the Delta Blues Museum in Hooker's hometown of Clarksdale—was Raitt, a friend for two decades. "John Lee has maintained his swampiness after all these years," she says. "He's never lost his primal roots. He's remained as foreboding sounding and looking as you'd expect from an old bluesman. And he's got that fire in him still."

"What makes blues great is its wisdom," says Chicago bluesmaster Willie Dixon. "And John Lee has that wisdom."

"I don't play a lot of fancy guitar," Hooker says by way of self-analysis. "I just got this heavy, good rhythm, you know. I play a heck of a funky beat. What I do is soulful, it's the feeling."

It's a feeling he discovered as a boy growing up in the Delta flatlands, a region that in the 1920s was rich not just with cotton but with such gritty, itinerant bluesmen as genre giant Charley Patton. Their music found little acceptance in the home headed by William Hooker, a Baptist minister. "You know how those preachers are," John Lee says. "They think it's the devil's music." But Hooker, the fourth of 11 children, gained a formidable ally at age 12 when his sharecropper parents split and his mother, Minnie, married Will Moore, an amateur blues singer and guitar player who performed at local fish fries. "My style today is what he taught me," Hooker says gratefully. "If it wasn't for him, I would have been just a

Hooker (in 1963) "always played down-home blues," Willie Dixon says. "He always seemed to have his own rhythms."



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SONG

► Hooker was the man of the hour at a Madison Square Garden party in his honor. Musicians included Bonnie Raitt, second from left.

▼ "In my life and in my music, I didn't do nothing bad," says Hooker, working himself into a gentle lather.



regular unknown person forever."

At 14, Hooker joined the Army, "a big thing if you wanted to get girls," he recalls. "You put on a uniform, and they would run to you." Stationed in Detroit, he was booted out after just three months when the Army learned his real age. Faced with the hard labor of sharecropping at home, Hooker soon headed back north, in search of stardom. "When I ran away, I was a strong-headed kid," he says. "I never did have no doubts I'd make it."

Hooker drifted through Memphis and

Cincinnati, where he made a name for himself as a gospel singer, before landing back in Detroit in 1943. Working as a janitor in a Chrysler plant by day, he played to black audiences in local bars at night. "I was the talk of the town in Detroit," Hooker says. "There wasn't as much competition there as Chicago."

But he was still sweeping up at Chrysler when he was discovered by the owners of the Modern Records label in 1948. That year he released his first single, "Boogie Chillen," an immediate hit that brought him to the attention of white audiences for the first time. When his "I'm in the Mood" sold an astonishing 1 million copies in 1951, he hung up his broom for good. Hooker, who eventually recorded more than 100 albums, was a legend by the early 1960s when a young Bob Dylan and the then fledgling Rolling Stones opened his concerts. As happened so often to the blues performers who were rock's progenitors, Hooker never enjoyed the enormous financial rewards reaped by his young imitators, including such groups as the Animals, Doors, Yardbirds and Canned Heat, among a host of others. "I was happy just to be out there playing," he says philosophically.

And although he never got rich, Hooker didn't go broke either. "I've always kept my head above water," he says. "I'm very conservative with money. So many stars make big, big money and then blow it like

they was shooting a gun. I learned it ain't what you make, it's what you save."

Hooker socked away enough to allow him to live comfortably in Vallejo, Calif., a mostly white town. Three other Bay Area properties he owns are "like money in the bank," he says. With an old yellow Cadillac and a new Toyota Supra in the garage, he shares his modern split-level house with a nephew and two band members who look after their venerable boss like doting grandsons.

Hooker, who has eight children and an equal number of grandchildren, blames the road for ruining his home life. "It was hard on the wives," says Hooker, who divorced his last wife, a young photographer, four years ago. "I went through three of them and still ain't got one."

Now, with his reputation secure, he foresees less roadwork and more time in the La-Z-Boy. "I'm gonna retire real soon," he says, insisting he has recorded for the last time. "I don't know what I'm gonna do with myself. I don't like fishin' or goin' on vacation. I just wanna kick back and enjoy life."

Winter, a fan since childhood, will be sorry to hear the news. "When John Lee goes," he says, "it's going to be the end of an era." But Hooker doesn't see it that way. "As long as there's people on this planet," he says, his eye glinting with the wisdom of years, "somebody's gonna be alone and have the blues."

—Steve Dougherty,
Dirk Mathison in Vallejo

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People weekly

OCTOBER 15, 1990

VOL. 34, NO. 15

CHATTER

BY PETER CASTRO

HOOKER SINGS THE BLUES

As a living relic of the hard blues, musical legend **JOHN LEE HOOKER**, 73, is concerned about the genre's future once he's gone. "Who can come up with stuff to fill my or [fellow blues great] **WILLIE DIXON**'s shoes?" asks Hooker, who'll perform in the Benson

& Hedges blues concert in New York City on Oct. 16. "There aren't too many people in Willie's and my category for doing hard blues anymore. Don't get me wrong. The blues will never die. It'll become more polished and Las Vegas-like, the type **B.B. KING**, who's a great, great artist, plays. But to me the blues shouldn't be like getting a shoe shine—it should be rough, funky. I guess they feel they have to do that to make money."



JOHN CHILASSON

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VIA SATELLITE



Life

THURSDAY, OCTOBER 11, 1990

BLUES IN THE SPOTLIGHT

SHOW

ENTERTAINMENT NEWS, REVIEWS AND PERSONALITIES



BLUES BUDDIES: Bonnie Raitt brought pianist Charles Brown on her tour. An influence on Ray Charles, Little Richard and Fats Domino, Brown's comeback album 'All My Life' is due Monday.

Suddenly, everybody's singing the blues

By James T. Jones IV
USA TODAY

The USA's coolest color now is the blues.

Ever since blues-based Bonnie Raitt swept the Grammys (including one she shared with legendary John Lee Hooker), we've seen a barrage of blues on radio, TV, in movies and on the pop charts.

Sunday, the 11th annual W.C. Handy Blues Awards in Memphis — the blues' Grammys — will feature stars including Ruth Brown and James Cotton.

The third annual Benson & Hedges Blues Festival began in Chicago this week; Friday, it moves to New York (through Oct. 21).

Among the highlights: an all-star tribute to Hooker Tuesday in Madison Square Garden — the first time a blues concert of this magnitude has been held there. Benefiting the Delta Blues Museum, its guests will include Joe Cocker, Willie Dixon and Albert Collins.

Blues albums are big, too.

The new box set *Robert Johnson — The Complete Recordings*, 1930s blues, entered *Billboard's* pop chart this week. The new Vaughan Brothers album *Family Style* just made its debut in the top 40; current releases by Robert Cray and the Jeff Healey Band have also charted high.

Even the Simpsons are wailing. *The Simpsons Sing the Blues*, due Tuesday, features Rod Stewart, Chuck Berry and Healey, in a duet with Homer on *Born Under a Bad Sign*.

Blues is making a cinematic splash as well. *The Hot Spot*, starring Don Johnson, opens Friday with a blues soundtrack featuring Hooker, Roy Rogers and Miles Davis. Spike Lee features plenty of blues in his soundtrack for *Mo' Better Blues*.

Commercials are singing the blues too: Hooker touts Cheers detergent and Martel Cognac; B.B. King sings for Kentucky Fried Chicken's nuggets; and guitarist Bo Diddley appears for Nike shoes.

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SHOPPING, DINING, ENTERTAINMENT AND THE ARTS OCTOBER 1990

WHERE • NEW YORK •

THIS MONTH IN
NEW YORK

*Buddy Holly is alive and well on Broadway;
a massive exhibit of Mexican art at the Metropolitan Museum;
Benson & Hedges has Manhattan singing the blues.*

BY PAULETTE WEISS

M_{usic}



The Benson & Hedges Blues Festival salutes blues giant John Lee Hooker with a star-studded concert Oct. 16.

All Manhattan will be singing the blues when the Benson & Hedges Blues Festival (884-BLUES) takes over the city Oct. 12 to 21. Over 20 events including concerts and films are scheduled at clubs and other venues throughout the Big Apple. Featured are such blues greats as John Lee Hooker, Irma Thomas, Bo Diddley, Etta James, Albert Collins, Ruth Brown and many others. A highlight of the 10-day event is a special concert saluting legendary blues master John Lee Hooker. This all-star tribute takes place at Madison Square Garden on Oct. 16, and it features Gregg Allman, Willie Dixon, three members of Little Feat, Ry Cooder, James Cotton, Charlie Musselwhite and many others. (For details, refer to listings beginning on page 42.)

2040567506

New York Newsday

EDITION

FRIDAY, OCT. 12, 1990 • MANHATTAN • 25 CENTS

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New York Newsday October 12, 1990



Pages 4-5

By John Anderson
STAFF WRITER

BLUES IN EVERY shade will be coloring New York City's musical scene over the next 10 days, as the Benson & Hedges Blues festival arrives for its third year.

Beginning at noon today, with a free performance by Texas blues guitarist John Campbell at the Philip Morris Building (120 Park Ave.), the B&H fest will present 18 blues events, half of which are free.

The centerpiece of the festival is Tuesday night's all-star tribute to John Lee Hooker, the 73-year-old Mississippi Delta-born singer/guitarist, whose boogie sound has provided a model for younger rock and blues-rock players. Many of them will be on hand to fete Hooker on the stage of Madison Square Garden, including Gregg Allman, Huey Lewis, Mick Fleetwood, Albert Collins, James Cotton, Charlie Musselwhite and members of Little Feat. Proceeds from the concert will benefit the Delta Blues Museum, in Clarksdale, Miss., Hooker's birthplace.

Reached by phone at his California home recently, Hooker, in his unmistakable croak, said to call back "cause he just woke up. When he answered a little later, he sounded the same; he and some friends had been "up late last night messin' around." He did add, however, that he was looking forward to the Garden tribute.

"It's gonna be a big thing. I'm just so proud," he said. "I don't know if I'll get to play with everybody; I might be so busy I'll get burned out."

Hooker burn out? Unlikely. After all, he's recorded more than 100 albums — including last year's "The Healer," which featured Robert Cray, Santana and Bonnie Raitt. "Man, that was some album," he said. "It was the biggest one I had since 'Boom Boom.'"

It was part of a remarkable year for Hooker that included performances with the Rolling Stones, a Grammy for "I'm in the Mood" (his duet with Raitt on "The Healer") and a general recognition of his contributions to blues music. With the possible exception of Chicago blues patriarch Willie Dixon, Hooker, who was based in Detroit for much of his career, is the eldest statesman of the blues. "I know that," Hooker said, with something resembling a laugh. "Long live the king."

Tomorrow night's show at the Beacon Theater should also be a winner: Ry Cooder, performing with fellow multi-instrumentalist David Lindley, will make a rare New York appearance atop a bill that includes Albert Collins, Elvin Bishop and Joe Louis Walker. Cooder will also perform at the Hooker tribute.

"He's the last southern country blues guy of stature that we're gonna see tributed while still living," Cooder said. Willie Dixon, who also will be at the Garden show, "has been on the scene kind of in a different way. But Hooker has a strange career, sort of three different careers. I've studied on his music since I was a kid."

As early as 1978, Cooder's music has been used in film — his "Available Space" was the theme to Jack Nicholson's "Goin' South" — and over the last 10 years he's composed the scores for eight movies, including "The Long Riders," "Paris, Texas," "Crossroads" and "Alamo Bay." His solo work has embraced everything from Piedmont blues picking to Hawaiian music to '20s jazz and his playing is both widely respected and widely imitated. Hooker's music, as it happens, was pivotal in the development of Cooder's.

"When I was maybe twelve or thirteen, I fell in with some older guys in the L.A. folk-blues-citybilly scene," Cooder said. "Back then there were about three blues records out, unless you had a seventy-eight collection. Well, somebody turned me onto Hooker and said go down to the drugstore, where you could find cheap pressings of old masters that some rack jobbers had put out."

"Anyway, here comes this really spooky, weird,

The Festival's Centerpiece Is A Garden-Party Tribute to the Blues' Elder Statesman

New York's Got The BLUES

Also Playing . . .

Sunday: The Dixie Hummingbirds, first organized in 1928, are one of the pre-eminent gospel groups working today. Delta 88, 332 Eighth Ave.

"The Voice of the Rhythm and the Blues." Booker T and the MGs, Johnny Taylor, Bo Diddley and the Holmes Brothers perform at the Beacon Theater, Broadway and 74th Street.

Monday: "Blue Monday Blues Bash," a night of blues at local clubs:

Tinsley Ellis at Manny's Carwash, 1556 Third Ave.
Robert Ross Blues Band at the Lone Star Roadhouse, 240 W. 52nd St.

Mark Pender Blues Band at Tramps, 45 W. 21st St.
Blues Rock-n-Soul with Joan Osborne at Delta 88.
International World Blues Night at S.O.B.'s, 204 Varick St.

The Blue Laws at Brother's Bar-B-Que, 228 W. Houston St.

Wednesday: Clarence (Gatemouth) Brown, a unique performer from the Southwest (and Ry Cooder's pick for "best in fest") plays Manny's Carwash.

Thursday: The Uptown Horns Rhythm and Blues Review featuring Angela Strehl and surprise guests, Lone Star Roadhouse.

Saturday, Oct. 20: "Blacktop Records Night," a salute to the New Orleans label with Earl King, Grady Gaines, James (Thunderbird) Davis and Bobby Radcliff. For details, call (212) 884-BLUES. // II

dangerous-sounding music with some guy groaning and intoning and real alien-feeling. It wasn't polite and it certainly wasn't Leadbelly or anything I was used to listening to."

It also wasn't something he could play on his guitar.

"I could tell right away the guy was tuned funny," Cooder said. "Later on I was playing my banjo, which was tuned to G, and I could see right away we were playing the same string intervals, the same harmonic thing. So I said, 'tune the guitar the same way and see what happens.' And that's exactly what opened that up for me."

Cooder's subsequent and extensive experiments with guitar tunings have led him to various ethnic musics and playing styles as well as contributing to his distinctive sound. Tomorrow, he and Lindley will perform with three singers — Bobby King, Terry Evans and Willie Green — with whom Cooder often records. His 12-year-old son will play percussion, Cooder added.

Among the free events presented during the Benson & Hedges fest is tomorrow's daylong film festival at the Museum of African-American History and Arts (Adam Clayton Powell State Office Building, 163 W. 125th St. at Seventh Avenue). Included will be rare films featuring such artists as B. B. King, Muddy Waters, Bessie Smith and Lightnin' Hopkins. There will be continuous showings from 1 p.m. until midnight.

Also free is Monday's performance at the Philip Morris Building by Bowlin' Green John Cephas & Harmonica Phil Wiggins. The duo, who carry on the tradition of such guitar-harp teams as Sonny Terry and Brownie McGee, mine the old Piedmont style of the American Southeast and can keep an audience rapt with their instrumental virtuosity.

Another Piedmont picker is John Jackson, a Virginian who plays the music of such legends as Blind Blake and the Rev. Gary Davis, and is part of a vanishing breed of instrumentalist. Jackson will play Tuesday at noon at Philip Morris. Others giving free noon-time performances there will be pianist Roscoe Gordon and Killing Floor (Wednesday), country bluesman Larry Johnson (Thursday) and Zora Young (next Friday), who also appears for free Thursday night at the Studio Museum of Harlem (144 W. 125th St.). On Sunday, Oct. 21, the final day of the festival, "The Legacy of the Blues — Swamp Blues and Zydeco" will feature Hezekiah and the Houserockers, Delton Broussard and Sons and Clarence Edwards at the Henry Street Arts for Living Center (466 Grand St.).

While the blues is often thought of as a man's field — and a black man's field at that — there will be several artists attempting to squash such notions. One is Debbie Davies, a white 37-year-old who plays guitar with Albert Collins and the Icebreakers.

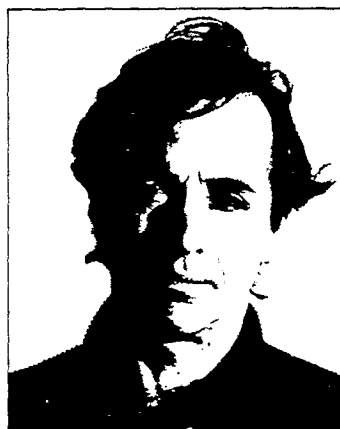
"The whole thing is really changing," she said while in Ithaca on a Collins date. "Some people are going to be hip to it, and some are never going to get used to it. It says a lot for Albert that I'm playing in his band."

She fronts her own group when Collins isn't touring, but said she constantly learns things while playing with him. "It isn't even guitar licks," she said. "It's attitude, survival, being strong on stage — being able to put feeling in the playing."

Davies might find additional inspiration in next Friday's show — "Dynamic Divas of the Blues," starring Etta James, Ruth Brown, Koko Taylor and Irma Thomas. Thomas, getting ready to leave for this week's B & H Chicago blues fest, the reigning queen of New Orleans rhythm & blues, discussed the differences between the women who'd be sharing the stage of Avery Fisher Hall.

"I'm a rhythm and blues artist," she said. "There's a big difference between what I do and what Koko does; hers is a real Chicago-type blues thing. Etta's pretty much R & B blues, although lately she's been leaning toward the hard-blues stuff. Ruth Brown has been all across the board, blues R & B and I think her last Grammy was in jazz."

"The night should be great," she added. "There's no rivalry. We can just all showcase. And people who wouldn't get a chance to see us individually can see us collectively." // II



Ry Cooder will perform tomorrow night at the Beacon Theater.



Bookar T., top, will be at the Beacon Theater on Sunday. The B & H festival honors John Lee Hooker, above, on Tuesday.



Irma Thomas will be among the 'Dynamic Divas of the Blues' next Friday.



Koko Taylor will bring her Chicago-type blues to the B & H Fest next Friday.

Debbie Davies plays guitar with Albert Collins and the Icebreakers.



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EXTRA

IN THE (BLUES) MOOD

A tribute to John Lee Hooker is the centerpiece of a week-long blues celebration

By DAVID HINCKLEY

Daily News Staff Writer

NOWADAYS, THE MUSICIANS most likely to scare people are probably rappers — as much for their appearance as for the content of their songs.

But if you want something that's really scary, sit down sometime and listen to John Lee Hooker. When he's got a dark blues song going, it's an arctic wind that won't quit.

Fortunately, that doesn't describe John Lee Hooker the man. "I like people," he says. "When I'm playing some honky-tonk club and I've finished my set, I go up to the bar. I say,

BLUES ON TAP

FRIDAY, OCT. 12
Blues At Noon: A free concert by John Campbell, the Atum, 127 Park Ave. at 42d St.

SATURDAY, OCT. 13
Blues Film Festival: A dozen films on performers like B.B. King and Blind Lemonnier. State Office Building, 165 W. 191st St. 11 a.m.-11 p.m. Free Call (212) 973-5240. Blues Guitar Greats: Ry Cooder, David Lindley, Albert Collins, Elvin Bishop, Joe Louis Walker, the Beacon, 74th St. at Broadway, 8 p.m.

SUNDAY, OCT. 14
Gospel Brunch: Duke Hummingbirds, Delta 88, 332 E. 111th Ave. 2 p.m. (212) 924-3499. Boogie Till Break of Day: Booker T. Johnson, Taylor Bo Diddley, the Morris Brothers at the Beacon, 8 p.m. (212) 927-5850.

MONDAY, OCT. 15
Blues at Noon: Cephas & Wiggins at the Atum, noon. Free. Blue Monday: Performances at Manny's Carwash, 1558 Third Ave., 9 and 11 p.m. (212) 369-9131. Lone Star Roadhouse, 240 W. 52nd St., 9 and 11 p.m. (212) 245-2950. Tramps, 45 W. 21st St., 9 and 11 p.m. (212) 727-7788. Delta 88, 9 and 11 p.m. (212) 924-3499. SOB's, 204 Varot St., 9 and 11 p.m. (212) 243-4940. Brothers: Bay-Bo, 228 W. Houston St., 9 and 11 p.m. (212) 727-2775.

TUESDAY, OCT. 16
Blues at Noon: John Jackson at the Atum, noon. free. Tribute to John Lee Hooker: Madison Square Garden, 7:30 p.m. Tu \$20-\$91. Call (212) 465-6741.

WEDNESDAY, OCT. 17
Blues at Noon: Roscoe Gordon and the Killing Floor, noon. free. Gatemouth Brown: Manny's Carwash, 9 and 11 p.m.

THURSDAY, OCT. 18
Blues at Noon: Larry Johnson at the Atum, noon. free. Blues Racials: Zora Young with Chicago Blues Posse, Studio Museum, 144 W. 191st St., 7 and 9 p.m. Free. Blues at the Lone Star: Uptown Horns Rhythm and Blues Revue and Angela Strehl, Lone Star Roadhouse, 9 and 11 p.m.

FRIDAY, OCT. 19
Blues at Noon: Zora Young at the Atum, noon. free. Dynamic Drive: Ruth Brown, Etta James, Noko Taylor and Irma Thomas, Avery Fisher Hall at Lincoln Center, Broadway and 65th St., 8 p.m. Call (212) 874-6770.

SATURDAY, OCT. 20
Blacktop Records Night: Earl King, Grady Davis, James "Thunderbolt" Davis and Bobby Redditt at Tramps, 45 W. 21st St., 9 and 11 p.m. Call (212) 727-7788.

SUNDAY, OCT. 21
Legacy of the Blues: Hester on 3rd Housekeepers, Otilio Bonissard and Sons and Clarence Edwards at Henry St. Center, 466 Grand St., 1 p.m. Free. For info on the Festival, call (212) 884-BLUES.



"Hello there. What you doin' here?"

"And they usually say, 'What you doin' here?' But I like to meet as many of the people as I can. I just like people around me."

Hooker will meet a slew of people next Tuesday, when he is the subject of "A Tribute to John Lee Hooker" at Madison Square Garden — an all-star blues concert that also serves as the centerpiece of the Benson & Hedges Blues Festival, which begins tomorrow. (See schedule, left.)

Among those who will be playing Tuesday are Gregg Allman, Joe Cocker, Albert Collins, Ry Cooder, James Cotton, Bo Diddley, Willie Dixon, Mick Fleetwood, John Hammond, Al Kooper, Huey Lewis and members of Little Feat. It's an impressive list that only scratches the surface of Hooker's admirers, who also include



the likes of Santana, Robert Cray, Bonnie Raitt and Eric Clapton.

It's also a list with a number of white performers, which doesn't concern Hooker in the least. This is particularly significant considering that Hooker's music has always been among the least "pop" of any blues musician. Oh, you can dance to it, but there's no slick sheen on Hooker's work, from his big R & B hits like "Boogie Chillen" and "In the Mood" to the hundreds of songs he recorded (under a variety of names) from the late '40s right up to the present.

"The blues knows no nationality," he says. "Black people have the blues, white people have the blues. God put man here and God put woman here and that gave us companionship and love and hate. And that's the blues."

What Hooker's "boogie" style has See **BLUES** page 48

BLUES FOR ALL: John Lee Hooker (above) and Etta James (inset) will take part in the Benson & Hedges Blues Festival beginning tomorrow.

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BLUES FROM COVER

done with those blues is help steer them in some new directions. A John Lee Hooker riff is almost universal in the blues today. But he says anything he has passed down has gone indirectly.

"When I'm playing and I get into a groove, I follow it," he says. "I don't think about chords or bars. Must be hundreds of people have come up to me over the years and said, 'How you do that?' And I say I don't know."

"I never thought I was doing anything special, anyway. I just played the way I learned it

from my stepfather, Will Moore. I figured everybody else played the same way."

Hooker was a teenager when he started playing for a living, backing up other musicians and even doing a stint in the famous gospel group the Fairfield Four. He formed his own band for good in the late '40s, and now, 40-some years later, he acknowledges he delivered something unique. Yes, it's been a pleasant discovery.

What's even more pleasant, though, is that unlike many of his blues compatriots, Hooker has survived to enjoy the fruits of his labor. At the age of 73, he lives comfortably in northern California, with a satellite dish for baseball and football games

and a regular call for his work.

He has even recovered some of the money he never got paid years ago. "There's no way to ever know how much money I lost," he says. "Everybody ripped you off then. But I feel like in later years, I got back at 'em somewhat. I got some good lawyers and got a big chunk of it. Probably not all I got cheated out of, but some."

That doesn't mean he has warmed up to those old record companies, however. "They're probably still ripping people off today. I don't know how they sleep at night."

He pauses a moment and laughs. Life is too short. "Actually, maybe that is how they sleep at night, knowing

they have all that money."

The simple truth, he says, is that he just happened to find a job he likes. Music. And the blues. "Rock 'n' roll ain't nothin' but the blues with another name," he says. "They're sayin' the same thing — my woman left me, I feel so bad."

And how about rap music? Aren't some of those songs and lyrics very close to traditional blues? "I don't know," he says, laughing again. "I can't make 'em out. Can't understand a word of it."

Well, he's entitled. As long as his guitar speaks as clearly as "Boogie Chillen," John Lee Hooker won't have any trouble communicating.



BLUES DIVA: Ruth Brown

The New York Times
Arts & Leisure

Sunday, October 14, 1990

C/S

Section **2**

MUSIC

THIS WEEK



John Chasson/Gamma Liaison

Blues Salute The Benson & Hedges Blues Festival pays tribute to John Lee Hooker in a concert Tuesday at 7:30 at Madison Square Garden to benefit the Delta Blues Museum in Mississippi.

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Huey Lewis lets it be known: "You Can Stay But the Noise Must Go."

BO KNOWS HUEY, TOO

John Lee Hooker gets a big hello from **Bo Diddley** backstage at Madison Square Garden during Benson & Hedges blues festival and tribute to John Lee last night. The joint jumped at least as high as it does on a good



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ARTIST

THE BOOMIN' BLUES

At Hooker's tribute, artists gave the music a workout



MAN OF THE HOURS: John Lee Hooker was the subject of four-hour tribute.

By **DAVID HINCKLEY**
Daily News Staff Writer

AS A MUSICAL FORM, the blues commands something bordering on reverence. Now what it needs is more people who actually listen to it.

That's a continuing paradox, and some of the reasons were on display Tuesday at Madison Square Garden, when several dozen artists paid tribute to 73-year-old blues great John Lee Hooker. The concert, a fund-raiser for the Delta Blues Museum in Clarksdale, Miss., was also the centerpiece of the Benson & Hedges Blues Festival, playing through this week.

Musically, Tuesday's show was worthy of Hooker, who is best known today for his up-

beat boogies and his work with artists like Bonnie Raitt, but who earlier played a crucial role in bringing Southern blues to the North and transforming that music from an acoustic to an electric form.

The problem was that the show ended up being, in some ways, too much of a good thing. It ran well over four hours, primarily because blues musicians love to jam. One riff becomes four, and no song escapes in less than six or seven minutes. This creates some brilliant music. It also can create an endurance test for those who do not have an endless capacity to play or listen, but simply might like some blues in the mix every so often.

That may be one reason why full-strength blues — which can be played concisely, as it was on records for decades — often ends up getting more lip service than play Tuesday, for instance, the blues got a nice introduction from Pat St. John of WNEW-FM — a station that (like other mainstream stations) has

The music speaks for itself, surviving without media help.

no more room on its playlist for John Lee Hooker or Muddy Waters than it does for Enrico Caruso.

But this is not a new story in the blues, which can survive without much media help. The music speaks for itself, and two of the most powerful speakers Tuesday came in from Chicago: Willie Dixon and Charlie Musselwhite.

Dixon, an impeccably dressed man whose cane did not diminish his dignity, sang two of his best-known songs, "I Just Wanna Make Love to You" and "Wang Dang Doodle," the latter partly as a duet with Joe Cocker. Musselwhite showed both on his solo and as part of the backup band that he remains one of the premier blues-harp players, a welcome successor to the Little Walters and Sonny Boy Williamsons.

What Musselwhite did with his harp — making it cry — Ry Cooder did with his guitar. Cooder also provided one of the

See **BLUES** page 47



BO IN 'LOVE': Bo Diddley at Hooker tribute

RICHARD CORRIERY DAILY NEWS

BLUES FROM COVER

night's most intriguing twists by featuring three vocalists, Bobby King, Terry Evans and Willie Green. Singing in a style that swung easily between gospel and R & B harmony, this trio gave a powerful vocal center to a show largely focused on instrumental work.

Gregg Allman and Johnny Winter led all-star ensembles through workmanlike sets, highlighted by Allman's rendition of T-Bone Walker's "Stormy Monday." Cocker's set peaked with his anthemlike treatment of Willie Nelson's "Night Life," featuring Allman on keyboards.

Bo Diddley shifted "I'm a Man" and "Who Do You Love" from rock 'n' roll into a bluesier mold, while the oddest note came from Huey Lewis. He plays a fairly nice harp and he has learned blues phrasing, but when he sings, he's still a pop guy.

Hooker came out several times, the first to do "Boom Boom" (a minor hit for him, later made famous by the Animals and Bruce Springsteen). He joined Bonnie Raitt for a lively duet of their Grammy-winning "In the Mood" and joined the finale for his signature, "Boogie Chillen."

Much of the crowd did stay for the duration, a well-deserved sign of affection for Hooker and many others who are no longer here. Now if all those artists could just translate affection into sales.

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NEW YORK, SATURDAY, OCTOBER 20, 1990

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THE NEW YORK TIMES THE ARTS

Review/Pop

After Several Generations, Blues Comes in All Colors

By PETER WATROUS

The first two shows of the Benson & Hedges Blues '90 series last weekend at the Beacon Theater produced a decent amount of good music and loads of clues to the nature of the blues today. Ranging from Ry Cooder's spectacular re-imagining of American vernacular music to the Saturday-night functionalism of Elvin Bishop to Bo Diddley's extravagant neo-primitivism, it was clear that what is labeled as blues comes in all colors and sizes. And in the predominantly white audience, it was clear that the blues — now a code word for older black styles of music — has jumped cultures and built new relationships with a new audience.

That audience, at least last Saturday, was made up partly of guitar hounds who seemed drawn to music that encouraged them to participate in guitar virtuosity, the sort of thing that can't be found anymore in most stadium shows, from Janet Jackson to L. L. Cool J, or even in heavy-metal acts. Blues is now clearly a substitute for an older rock-and-roll experience, which at one time was a substitute for the blues experience. When the guitarist and singer Joe Louis Walker, backed by an average band, improvised tricky, rhythmically sophisticated solos, the crowd roared in encouragement.

That same night, the guitarist Albert Collins performed a routine set, playing lukewarm material, badly arranged and badly paced, that had the crowd screaming. Mr. Collins is a wild and virtuosic guitarist, and his improvisations were what people wanted to hear.

But the evening's high point came in the form of an anomaly, a calm yet intense set by the reclusive guitarist Mr. Cooder, backed by the guitarist David Lindley, Mr. Cooder's son Joaquin on percussion, and three gospel-

trained singers, Willie Green, Terry Evans and Bobby King. Mr. Cooder's set obeyed none of the standard blues and rock strictures about involving the crowd; instead, he performed sumptuous pieces that seemed idiomatically correct but weren't.

Working through gospel ("Jesus Is on the Main Line"), early rock (Chuck Berry's "13 Question Method") and Depression-era songs, he made a case for the malleability of American music. He would take an urban rhythm-and-blues tune and add rural slide guitar, or pack it with dense gospel harmonies. The set, informal and potentially cloying, was proof that vernacular music can be dressed up in all sorts of different ways.

The show last Sunday, featuring Bo Diddley, Mr. Collins (who was substituting for the singer Johnnie Taylor) and Booker T. and the M.G.'s, underscored the appeal of blues as primitive and raw music. Bo Diddley walked onstage wearing a cowboy hat, playing a square guitar and acting the part of the outsider, which few people in the audience had ever encountered in real life.

He sang chants about bad breath, and he created a world of exaggeration and excess that was balanced by the carefulness of his guitar-playing and his gorgeous and precise singing. In his role as a buffoon, he has short-changed himself; on several tunes he led the journeyman backup band into loose group improvisations that allowed him to fool with guitar textures, adding improvised riffs and solos that gave the music a seriousness that could easily be overlooked.

The sense of excess and humor was also in Mr. Collins's set, where he would take a phrase or a note and repeat it, while his band's horn section riffed, until anarchy threatened. Mr. Collins batters his material, us-



Michelle V. Agins/The New York Times

Bo Diddley playing last weekend at the Beacon Theater.

ing it as a foundation for his super-charged improvisations; walking out from the stage, up the aisles and into the Beacon's lobby, he turned an old rhythm-and-blues trick into a new way of causing excitement.

Again, the best set on Sunday, by Booker T. and the M.G.'s, was an anomaly. The band, which played a set of its old material, reveled in control, never bothering with the audience and its desires. Each piece moved precisely from section to section, with each instrument defining its own role in an arrangement. As with Mr. Cooder, the music the band played seemed almost classical, as if it were being played with a consciousness of its cultural position, and with little concern that the audience existed. It was music played for possibilities, full of dynamic and textural shifts. The concern for musical sophistication, in the end, won the audience more thoroughly than the excesses of the rest of the night.



Michelle V. Agins for The New York Times

John Lee Hooker, left, and Joe Cocker during blues concert at Madison Square Garden.

Review/Blues

Low-Key Tribute to John Lee Hooker

By JON PARELES

The John Lee Hooker tribute concert on Tuesday night at Madison Square Garden was no tribute to Mr. Hooker's music or influence. In a show that lasted more than four hours, Mr. Hooker had a chance to perform exactly five of his songs, sandwiched between guests who trotted out their own material. Imagine, by analogy, a Stephen Sondheim tribute at which no one had bothered to learn any of his songs.

The tribute was reportedly the first blues concert at Madison Square Garden, but it said less about the state of the blues than about the Benson and Hedges Blues Festival's uncertainty over whether blues fans would fill the arena without the lure of big rock names. Its message, perhaps inadvertent, was that the generation of black musicians who electrified the blues is aging or dead, and that the blues has been bequeathed to white rockers who are willing to acknowledge roots once in a while.

Except for Albert Collins, who was vouchsafed one guitar solo, and the harmonica player James Cotton, the program lacked the younger black musicians — such as Robert Cray, Jessie Mae Hemphill, Lonnie Brooks, Michael Hill, Joe Louis Walker, Chris Thomas, Johnny Copeland and Li'l Ed and the Imperials — for whom the

Have white rockers inherited the blues?

blues is a living legacy. The lineup also shifted the emphasis from the emotional directness of blues singing to the technical display of instrumental solos.

Mr. Hooker is the minimalist of the blues, using one-chord vamps to carry tidings of desolation or exhortations to good times. His style launched a thousand mediocre boogie bands at the end of the 1960's, but his own songs have a disquieting core in the combination of his deep, baleful voice and barbed squiggles of guitar. The concert offered one glimpse of Mr. Hooker's deepest blues when he sang the bleak "Hobo Blues" accompanied by Ry Cooder on slide guitar and Mr. Cooder's sparsely propulsive band, followed by an uptempo boogie. Bonnie Raitt, an unadvertised guest, then joined the group to sing "I'm in the Mood" with Mr. Hooker. From there, the show returned to shapeless rambling.

The plan of the concert — a revue

with three rhythm sections to back Mr. Hooker and guests — was a good idea that became overstuffed; sidemen like Charlie Musselwhite on harmonica and Al Kooper on organ ended up playing more solos than the stars did. Of the three bands, Mr. Cooder's group and an ensemble with three members of Little Feat plus the New Orleans bassist George Porter were exemplary. But the opening group, which backed most of the concert's second-tier names, plodded badly, perhaps worst when it turned Bo Diddley's "Who Do You Love," the source of a revered rock rhythm into a polka.

The concert's better performers included Johnny Winter, playing sinuous guitar solos; Gregg Allman, singing with weary conviction backed by Warren Haynes's slide guitar, and Mr. Cooder and his band. Willie Dixon, the Chicago blues songwriter, drew a standing ovation as he shook his cane and sang "I Just Wanna Make Love to You."

But listeners also had to put up with Joe Cocker's worn-out Ray Charles imitations, Huey Lewis's mild-mannered pop-blues and a slew of lesser lights. By the time Mr. Hooker returned to the stage for the closing "Boogie," with his guitar and voice obscured by the stageful of guests, the concert had dragged on far too long.

The New York Times

NEW YORK, TUESDAY, OCTOBER 23, 1990

Review/Music

Blues With a B, as in Broken and Bawdy

By JON PARELES

Betrayal, bad luck, broken hearts and shaking hips — those were the makings of a triumphant concert on Friday night at Avery Fisher Hall, where the Benson & Hedges Blues festival concluded with "Dynamic Divas." Three rhythm-and-blues singers who made their reputations in the 1950's and 1960's — Etta James, Ruth Brown and Irma Thomas — and the Chicago blues singer Koko Taylor testified to women's strength and humor, in voices that teased and growled, flirted and shouted.

The vocal display was often magnificent, but emotionality, not virtuosity, was the main point. Each singer created a character for herself: Miss James was lusty and playful, Miss Brown gracious and sly, Miss Thomas long-suffering and tender, Miss Taylor brash and blustery. And the three rhythm-and-blues singers are past masters of uniting singer and song, so that their improvisations carry the listener deeper into the song.

Not that Miss James was above showing off. She has one of the great voices in American popular music, with a huge range, a multiplicity of tones and vast reserves of volume; she belted parts of her set with her microphone down at her waist, and part with no microphone at all. Her singing can be girlish and clear or grainy and gutsy, and in the course of a song she might repeat a line gently, roughly, angrily, sweetly. She tossed phrases back and forth with her band; she tossed phrases back and forth with the audience, which amused her by coming in ahead of its cues. ("You guys sing like you drive," she bantered.)



Michelle V. Agins/The New York Times

Ruth Brown performing Friday night at Avery Fisher Hall.

Miss James doesn't have a hint of formality; she would bump and grind at the drop of a downbeat. But when she wanted to make a line sultry, or cutting, or flippant, she knew exactly what to do. "People who don't like the blues — they're phony," she announced. "They don't want to deal with it."

Where Miss James cut loose, Miss Brown has made herself a perfect, stylized mask: every note and gesture poised, so that the cockiness or heartbreak of the songs is balanced by a wry hindsight. Her band, which has been working regularly with her

for a year, carries her voice like a feather bed; she pushes ahead of the beat or eases behind it knowing there will be a cushion of saxophones or organ to hold it. And amid the refinement, her voice carries tears and savage humor; the songs are never so polished that they don't ring true.

Miss Thomas has only improved since she had her hits in the early 1960's. She has a light, agile voice that carries unmistakable echoes of New Orleans tradition — the way she bends notes, the way she skips syncopations across the beat and then glides to the end of a phrase. The songs Allen Toussaint wrote for her, including "It's Raining" and "Cry On," seem inconsolable, but her singing suggests that she'll get over her unhappiness. A 35-minute opening set was too short.

Koko Taylor has a smart tactic; she makes male boasts her own, switching the gender in songs from Bo Diddley, Willie Dixon and Ted Nugent to flaunt her own spunk or to face down paranoia. Her band, featuring James Johnson on guitar, knocks out crisp, chugging minor-key blues. But Ms. Taylor is such a limited singer — rasping her high notes, crooning her low ones and not lingering on anything in between — that her bravado sounds forced. Unlike the other women on the bill, she didn't have enough lung power to inflate her own persona.

Both Ms. Taylor and Miss Thomas were sabotaged by a sound mix that made their bands sound scattered and the vocals hollow. It's the kind of mix heard too often at Avery Fisher Hall, but the sets by Miss Brown and Miss James proved it didn't have to be that way.

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POP MUSIC REVIEW



Newsday Bruce Gilbert

John Lee Hooker, center, on stage with Johnny Winter and Bonnie Raitt at the Garden.

Hooker: The Natural Bluesman

A TRIBUTE TO JOHN LEE HOOKER. A blues banquet with Bonnie Raitt, Ry Cooder, Gregg Allman, Mick Fleetwood, Joe Cocker, Huey Lewis, James Cotton, Johnny Winter, Willie Dixon, Bo Diddley and many more. Benson & Hedges Blues, Madison Square Garden, Tuesday night.

By John Anderson

STAFF WRITER

JOHN LEE HOOKER'S own primeval rumblings provided the most enjoyable and most revealing moments during his big-name-heavy tribute at the Garden Tuesday night. Hunkered down in a chair alongside guitarist Ry Cooder, the 73-year-old bluesman offered his young audience a lesson in the blues — and maybe scared the hell out of them, too.

It was the natural Hooker: stark, minimal, spooky and uncompromising. Echoing the earliest Delta tradition, he stripped the music to its rawest state. Don't try to pretty me up, he might have told his sidemen, 'cause the blues ain't pretty. And it ain't about screaming guitars till dawn. This was a point lost on some of the performers who would subsequently take the stage during a show that had more than its share of clumsy moments. Hooker, though, shone like the sun.

He might reduce a 12-bar blues to 11½ or 10 depending on his whim, but Hooker got precise and subtle support from Cooder — who had just

performed a stunning set of his own with singers Terry Evans, Willie Green and Bobby King, drummer Jim Keltner and bassist Tim Drummond.

There was a sense of respect and affection for the older man's idiosyncratic style, which was amplified when Bonnie Raitt, a previously unannounced guest, joined him for their Grammy-winning duet, "I'm in the Mood." Their numbers were a vast improvement over Hooker's first appearance on stage, when he was fairly overwhelmed by guitars and harmonicas and became less of a focus than an excuse to boogie. And it was a dream compared to the final jam, which became a pudding of confused sound.

One problem, it seemed, was not so much a lack of rehearsal or the informality of the show, but in a basic lack of familiarity with standard blues material. Chicago blues legend Willie Dixon, for instance, came on stage later in the evening to sing two of his classics: "I Just Want to Make Love to You" and "Wang Dang Doodle."

The band of the moment, which included Little Feat members Paul Barrere, Bill Payne and Richie Hayward, seemed never to have heard the songs before and Dixon, urging the group to adjust its tempo, appeared increasingly uncomfortable. It would have been appropriate for some of the performers, who presumably volunteered for this Benson & Hedges Blues show (a benefit for the Delta Blues Museum) to acquaint themselves

Please see **HOOKER** on Page 11

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